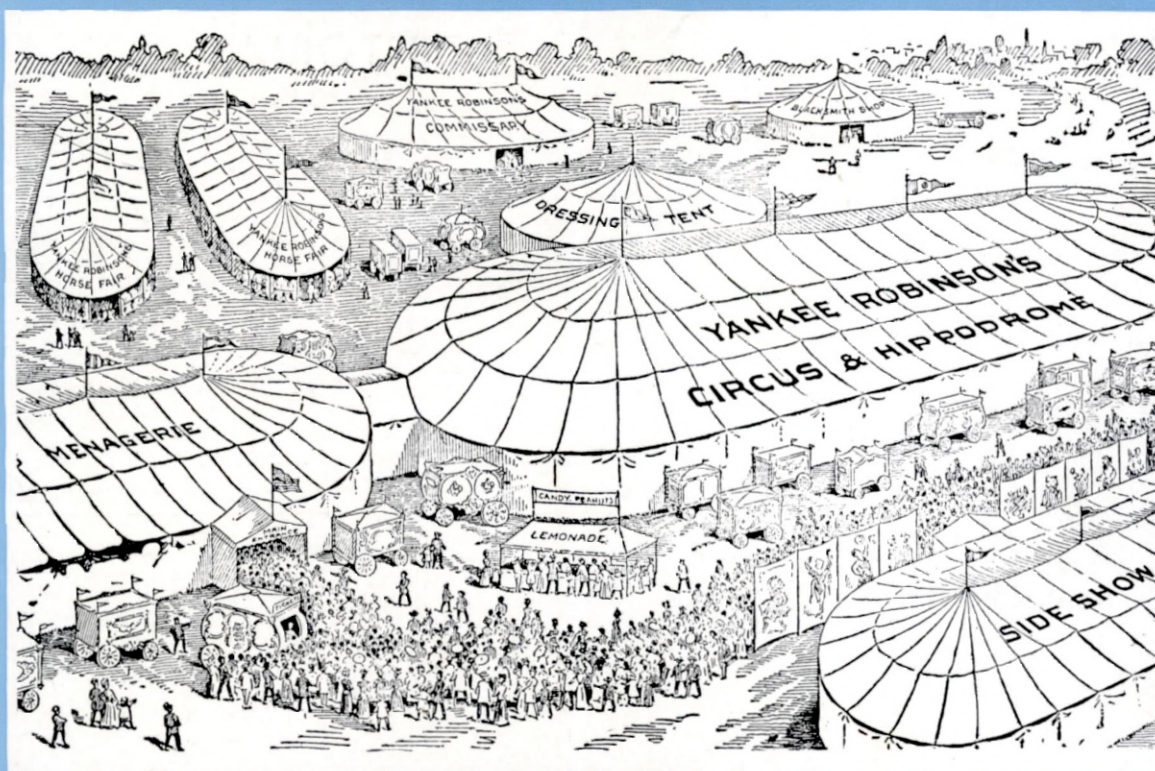


THE CIRCUS HISTORICAL SOCIETY

BANDWAGON

VOLUME 2, NUMBER 2

MARCH - APRIL, 1958



1958 CONVENTION

July 10-11-12

(See Page 10)

THE CIRCUSIANA MAGAZINE

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CIRCUS HISTORICAL SOCIETY

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THE BANDWAGON

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DUES INCREASED

The annual dues in the Circus Historical Society, have been increased to \$4.00 per year, according to a report from Harry Simpson, Election Commissioner. The vote on the question was 162 "Yes" and 12 "No." This is a vote of 80% of those eligible to vote, and shows a definite trend toward the improvement of the CHS and of the Bandwagon. The "Yes" votes amounted to 74% of the vote cast.

This increase is effective as of May 1, 1958. You will receive the usual dues notice in a few days, and your prompt attention to the matter will be greatly appreciated. I want to remind you that according to the by-laws any member who does not pay his dues within 60 days after May 1, (or July 1), may be dropped from the roles of the society. Discretion will be used in enforcing this by-law.

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EDITORIAL

In the last issue, I hope you will remember, that we discussed Wheels. I am sure that by now we all have decided what kind of wheels we are going to be. When anyone asks the Kings what they like about the Circus they will say the People and Elephants. Let's dwell a bit on the first mentioned. Those who travel with the circus are just like the people that I see walking by my office window. They have a job to do and they have personal traits and habits like all of us. The backgrounds from which these people come is varied. I have visited with circus owners, managers, musicians, performers, prop boys, horse grooms and the lowliest roustabout, and find them all interesting and with a story to tell that would amaze any audience. The family groups are very close knit, and the children are extremely self-confident and capable. They know that when the performance is on, they must stay in the background. Everyone on the show has his duty to perform and does it without complaint in all kinds of weather conditions.

So, let us all work together. We cannot all write articles for the Bandwagon nor can we all take photos and exhibit our collections, but each member is an important person, and has his place in it.

AGNES W. KING, Editor

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214 N. Coquillard Drive,
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Homer DeGolyer, has been appointed as Historian of the Circus Fans Association. He replaced the late beloved George Chindahl. We know "De" will be a good one for the position, and hope that he won't be too busy to come to our convention. Congratulations.

Bill Kasiska, our faithful member from Baraboo, Wisconsin has been unfortunate enough to be in a hit and run accident. We hope that Bill is on the rapid road to recovery and come the Circus Season he will be on the lot.

Your Circus Collection Tomorrow

By Hugh Grant Rowell

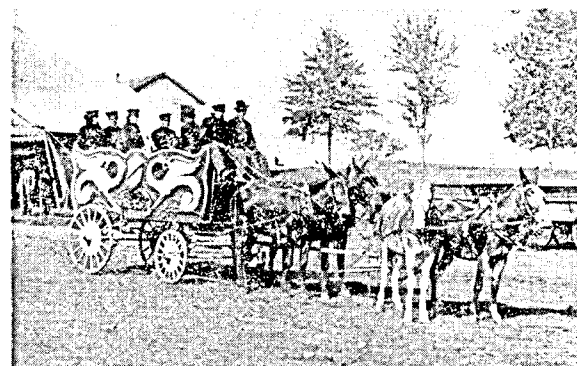
Circus fans in general and collectors of circusions in particular will find much food for thought in "L'affaire Hertzberg." I knew Harry well. On his frequent trips to New York City, he swept the shelves of all available circus material of top grade. He and his family did much for San Antonio, Texas and reports indicate that he thought that he had made secure provision for the perpetuation *in toto* of his outstanding circus collection. Anyone interested in the circus—and far more are, than is usually recognized—always looked forward to a pilgrimage to this circus Mecca. Here was THE rock of circusions. So everyone, including Harry, thought!

What happened is no new situation. It has been going on for years. I have, for almost forty years, sat at the feet of the masters in the "collectables field" in a very broad sense; purchased in my own behalf and for the account of others, a wide range of items for sums of consequence; done research in the appropriate historical and antiquarian areas; written extensively in popular and professional publications in these areas (as well as others) and established friendly relationships with collectors and dealers, resulting in frank sharing of information and experiences. For various reasons I have had to know about the legal situations involved in collecting, including disposal of items singly or *en masse*. Have qualified myself to give an opinion, I shall present certain points, believed by me to be fact and important.

First of all, a collector would do well to ask himself "What is my purpose in assembling these things?" Is it for pleasure? Keeping up with the Jones? With a profit motive? What is going to become of my collection of -iana and personal notes? And do I care?

If a profit motive is in mind, become a dealer and cease to be a collector, even if you like and appreciate the items. I can not recall an instance where the dealer and collector were combined that the least of the resulting problems was not an estate "stuck" with items, often of superior quality and worth. In the ordinary course of events, figure that, when you buy, the seller has paid about half of what you are charged. Add the cost of money invested by you at about six per cent a year, compounded. In brief, the investment value of collections is questionable. Follow a few pieces over half a century in the large galleries like Parke-Bernet, where the best distribution is possible, and see for yourself.

Bill Woodcock's Circus Album



Rose Killian Great Southern Shows

This band chariot was built by Witte Bros. for the Rose Killian wagon show, this photo was taken about 1916. The mule hitch was used regularly for parading.

(The Editor will appreciate receiving information about this show and wagon from readers. Additional information will be printed in the next issue if received.)

The effect of your collections on your estate must be considered. Increasingly large and important collections finalize in auction rooms or as gifts to non-profit groups such as libraries, museums, etc. under whatever titles. The problem increases as your wealth increases. Harry Hertzberg, a top grade lawyer, thought he had found an answer in his case. More on this presently.

To clarify the "Keeping up with the Jones" point—even twenty-five years ago, children in schools were encouraged to build some kind of personal collection. The magazine "Hobbies" reveals in every issue, the wide scope of collectables. Some are space thieves. But stamps, matchbox covers, buttons, etc. require little room until gigantic in quantity. Stamps appear to have a good market, especially in the rarer varieties. Books take up comparatively small space. Our own circusions, barring three dimensional objects like Tom Thumb's carriage or Two Hemisphere Bandwagons, seem to require little room. However, in the case of Clippers and large lithographs, this is far from true. Much that we seek in the circus field is printed material, couriers being one example, and newspapers another. Too often the quality of paper is poor and deadly cracks result. I have consulted with many experts as to the remedies for this last situation. The plastics are vastly over-rated and no one will admit it more than the manufacturers. Perhaps, some time, I will write up my own data on this problem.

Today people are urged for various reasons to collect something. It is supposed to take up that non-existent leisure time provided by the five-day week and to make us look forward to age 65 when we will be given (if we are very very good) a testimonial dinner, a gift of travelling bags or a watch, perhaps a modest pension, a "good-bye." Actually, the two best collectables are certain engravings of famous persons to which numbers are added, and other engravings sometimes called "equities," annuity or other security policies, etc. These, shall we state, endow "Togetherness" of which so much is billboarded today.

Having, at long last, found one's self able to afford collecting for pleasure (and knowledge, of course) and selected the area, in this case circusions, we tend to work horizontally, vertically or both. In my case, since the very thought of a circus has always sent thrills running up and down my spine, I collected whatever turned up and found myself realizing what a wide range of materials there was. I don't know yet where my trail will lead but I know that for years, my circusions stole me away from a lot of troubles that I wanted to forget, even briefly. I expect that this will always be true. There is, incidentally, a place for an article on the wide range of circus collectables, of various costs.

But what is going to happen to your collection and mine (and, personally, I must think of my other collections, too)? If some member of the family is to hold the collection intact after our passing, then only the tax problem is to be met. All of us are solicited by various museums, etc. for the GIFT of our collection. The question of purchase is not raised. Gift! Gift! Gift!

Follow the gift situation a bit and you will find that the gift will have to be **unconditional** with no guarantee that any item will be exhibited and no guarantee that the collection will be held intact. Over the last few years noted museums have been realizing funds from sales, often by auction, of donated items. The theory, in part, is that only the best will be retained. Might one ask just who determines what is the best? I have personally been invited by heirs to examine collections for the purpose of selection. "Oh, but the XYZ Museum will get that piece, and this one, and those others." So I reached for my hat, as the best had gone from the group. Without them, nothing much could be done.

But supposing, as might appear to be

the Hertzberg case, you had at least a pseudo-contract with the non-profit group and had, as he seems to have provided certain endowment for perpetuation purposes? Courts have held that earlier contracts could be voided for various reasons, such as changed public policy, interest and what not. Someone, if interested enough, and willing to spend the money might, AFTER a contract had apparently been broken, sue for damages, with no predictable result.

We might as well face so-called "new" thinking in the museum and library fields. Exhibits by school children have, at times, pushed the "old masters" into storage. A surprising number of good reference books turns up at second-hand book dealers with a stamp revealing that a library had discarded them. The philosophy of pleasure rather than scholarly (supposedly stuffy) interest often comes to the fore as the newest crop of executives and policy-makers takes over. Even twenty-five or more years ago, a museum head might be willing to show a collection of circus lithographs from a "name" collector but be dubious about showing a complete circus model for which all concerned headed as soon as they saw it. The lithographs formed an attractive, but considerably unvisited, background. That museum head has never forgotten this lesson from the public.

As in motion pictures and television, the true public taste in literature is not clear. You take what is served up, often in attractive surroundings, because what else can you get? Space in museums and libraries is increasingly devoted to meetings of various sorts, cultural in nature, the definition of culture being again a captive one. All this goes under the heading of new ideas, new blood, modern management and what have you. New brooms must sweep clean or give way for the next model—and this can be applied broadly in any appropriate situation on the policy level. Alas, also, the person or persons whom you expect to play "mother hen" to your collection as some non-profit set-up, is, like yourself, gathering years and retirement credit, with a potential successor, as one friend of mine stated so ably, "breathing on his neck."

There are, in this country, certain set-ups which are rarely devoted *in toto* to the circus but which have, over the years, acquired and cared for in various degrees, items dealing with the amusement field. George Freedley, the soul and body of the Theatrical Collection, New York Public Library, and his associates, especially George Matthews, a circus specialist, have given their heart's blood to create a highly compressed, tremendously used situation. Mrs. May Davenport Seymour of the Museum of the City of New York has, often in three dimensional form, revealed the finer things of the theatre and to a lesser extent, the circus. The work at San Antonio is so well known as not to require comment and this is also true of Sarasota, neither of which I have been able to visit. Harvard has a wonderful set-up. Under John Gassner, Yale is bound to emphasize, as never before, the amusement field. In

Wisconsin, as we know, a strong interest exists as of now American Antiquarian Society at Worcester, Mass. has notable material and many fans visit it. There is, at Somers, the true cradle of the American circus, the famous old Elephant Hotel which is in excellent shape and which is now the town headquarters. The town fathers cooperate with the pioneer attempts to create a nationally important circus museum and center. Princeton University has the McCaddon Collection dealing with James A. Bailey.

It would seem almost a duty of collectors of circiana, individual and as a group, and possibly to a bit less extent every person in the country (or world) interested in the circus to make it a point to keep an eye on these and similar situations, "lest the old traditions fail." Whether we select one or any of them for the eventual repository of our collections, is something else again. That is an individual problem and decision. I hope this article will help some to make it open-eyed, at any rate.

I am convinced of two things. **First**, perhaps via the Circus Historical Society, perhaps by a united effort of all groups who are truly circus-minded, some kind of registry, in detail, of various circus collections should be established. Most of us, perhaps, have neither the time nor the desire, to open our collections to every seeker but no one can be inconvenienced by listing at a central point, in detail, and in an agreed form his various items. This point impressed me recently when I wrote one person about a rare lithograph, only to be informed that it had gone out in a truck load to parties unknown. **Second**, perhaps through our organization, we could give advice and aid on the preservation of items otherwise headed for very short life and also to try to establish certain guides for the eventual disposal of the items owned and preserved by any col-

lector. A few fans, it is true, have provided something of a market for purchasing such collectables and a few dealers take a bit of interest in the field. Yet, it is quite reasonable to believe that our group might even follow the example of the organization of watch and clock collectors and put out, for a very small registration fee, an occasional wanted-to-buy and wanted-to-sell list. A few, like the immortal Roland Butler and our own Fred Pfening now do this as a private venture.

May I add, that whatever is done must be financed by ourselves. Foundations have no interest in this sort of thing. It is not in their present frameworks nor likely to be.

The Circus Historical Society is at a growing point. Growth requires something to grow for. Mere mutual love of the circus is not enough. As a member of a great many organizations, it has been my experience that there must be a common interest, which we have, but to that must be added, concrete projects for participation and pride-in-doing. Since our group is avowedly a collectors one, is not our first duty to our collections, if only that, from them is bound to come that fine sort of material which is now making the Bandwagon's every issue something to await eagerly.

LIFE OF CIRCUS PERFORMING FAMILIES IS ONE OF COMRADESHIP AND CHEER

By Charlie Campbell

Written in 1908

"It MUST be a hard life," one often hears people remark, when speaking of the performers in spangleland. "No leisure, no sleep, no real family ties."

This might have been true in the days of the old time wagon shows, but it is an entirely erroneous idea now.

There is not a great amount of leisure with the circus, it is true, but performers find their schedule of working hours as pleasant as do most salaried people on the outside. They wake in the morning in their staterooms or wide, comfortable berths in the circus train sleepers and take breakfast in the city restaurants and cafes or ride to the show grounds for a wholesome, hot breakfast in the dining tent. In the olden days they paraded at 11 a.m., unless they were stars, who are released from this duty. Between the afternoon and the night performance, they shop in the city, rest or enjoy sociable hours among their fellows with the Circus. The children attend the circus school at this period of the day, so that they may go on with their classes in their home cities during winter months. After the night show, the performers enjoy a late supper on their way to the show cars, and retire at their own convenience. Many of them are sound asleep by 10:30, and they may sleep right on through until 9 or 10 a.m. if they desire. Families are always together, and the parents are far greater chums of their children than is the case in the world beyond the "Big Tops." It is a nomadic life—yes: but it is not a hard life.

WANTED to Purchase OLD Circus Carvings

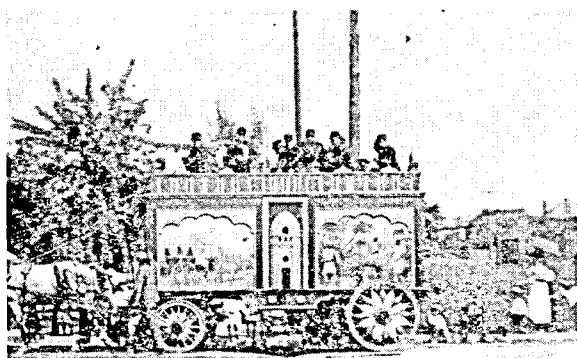
Wagon Figures, Statues,
Carnival Animals, Props,
River Boat Decoration,
Etc.

Write

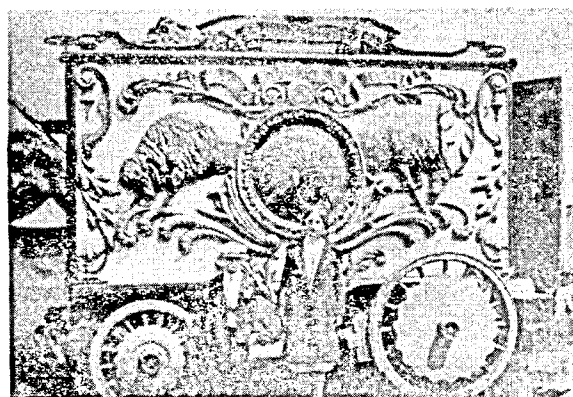
**STONEY POINT
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Circus Wagon History File

By Joseph T. Bradbury



INDIA BANDWAGON IN PARADE. CARL HAGENBECK ANIMAL SHOW, SEASON 1906. (J. W. Beggs photo)



ELK AND BUFFALO TABLEAU WAGON. HAGENBECK-WALLACE CIRCUS IN EARLY 1920's. (P. M. McClintock photo)

In my column last issue it was stated that the Carl Hagenbeck Elephant Tableau wagon was built in the winter of 1904-05 and first appeared on the Carl Hagenbeck Trained Animal Show in 1905. Since that time it has been brought to my attention that I was exactly a year early on this particular wagon and that it was not built until the winter of 1905-06 and it made its first appearance in 1906. Dick Conover first brought this to my attention and then Bill Woodcock forwarded to me for my perusal a copy of a letter dated Dec. 19, 1905 from C. Lee Williams to Frank R. Tate, both being part owners of the Carl Hagenbeck along with John H. Havlin and Lorenz Hagenbeck, in which both the Elephant Tableau and another tableau wagon (which is one of the two we are discussing in this column) are quite well documented. A portion of the letter which is quite lengthy and detailed is extracted as follows:

"Bode was just in and submitted the two sketches of the India Tableau wagons which I think are very pretty and will make two very swell wagons and in which we will have a world of room for the costumes of the show, as these wagons are to be 16 feet clear on the inside. The one wagon with the elephant on it is to be all carving, while the other one is to be carving where I have marked and moulding where I have marked, and painting where I have marked, and two panels of pictures of the tiger and the men and the zebu wagon are to be done in fancy painting. The wagons are to be the same as all other stuff, first class in every way. Bode brought his figures down on these wagons and the way he has it marked out, the carved wagon will cost him to build it and turn it out in first class manner is \$1650.00 and the other wagon will cost him over \$1100. I told him our limit was \$2500 on the two and he said, well, if you want these wagons, the very best I can do is \$3000

for the two, otherwise I will have to pass them up for I am surely entitled to some profit on them. The wagons will cost me to build not a cent less than \$2700 as these have to be made extra in the bodies to carry the weight that will be in them as the costumes run into weight when you get a lot of them as you will have, and they will all have to go in boxes and these boxes weigh also. I told him that I would send them to you and you could decide as to how you felt on the matter of the price of them and advise me on the return of the sketches. Please do, Frank, as soon as you get them so John can see them and he can get the work in the shop, for he only takes the work on this condition as he has his shop filled with work up to June."

From this letter between the owners which was written in December 1905, we can say with authority that these two tab wagons did not appear on the show until 1906. Both were built of course and although fans are not flooded with photos of them there are still ample views showing the wagons over a period of some few years. These additional wagons being added to the show for the 1906 season verifies information contained in the recent Hagenbeck book to effect that the show was enlarged during the second season.

The bandwagon shown in our first photo is one of the two referred to above, and according to the letter was called the India Tableau and was used to carry the shows wardrobe. The illustrative photo was taken on the Carl Hagenbeck show in 1906 and is from the J. W. Beggs collection.

In the winter of 1906-07 the Hagenbeck show was purchased by B. E. Wallace, owner of the Great Wallace Shows, and in 1907 he put on the road the combined Hagenbeck-Wallace Circus. This "India" wagon was used as a bandwagon for many years. Just how long

it remained on the Hagenbeck-Wallace show I can't say for sure. The last positive date I have for it is the 1916 season. It is shown on the lot that year in Ralph Miller's fine set of photos he took in 1916. I have another photo showing the wagon with a band riding it and the unverified date is 1917 or 18, but I have no evidence one way or the other to substantiate this. My guess is that the wagon lasted until about 1920 and although it possibly may have been on the show longer it does not appear in the many photos I have seen of Hagenbeck-Wallace parade vehicles in the early 1920's. Just what finally happened to the wagon I am unable to say. I feel certain it never was sent to any other show and most probably was either dismantled or rebuilt into an unrecognizable baggage wagon.

The other wagon shown in the illustrative photo is commonly called the Elk & Buffalo Tableau wagon. It was also built by the Bode Wagon Works of Cincinnati for the Carl Hagenbeck Trained Animal Show, and it is my firm belief this one was built in the winter of 1904-05 and was on the show for its first season of 1905. Whereas the motif for the other two Carl Hagenbeck wagons we have discussed was Oriental, this one was most definitely of the North American West. The carvings feature an Indian's head in center circle and elk and American bison on either side. On the top scroll are the words "Carl Hagenbeck Trained Animal Show Co." Perhaps this wagon too was referred to by some name as C. Lee Williams called the other two wagons, the India Tableau wagons, but if so I have never heard it. Fans usually call it the Elk & Buffalo Tab just for identification purposes. The wagon as you can see was not very long, just about 14 feet, and had outside type sunburst wheels and on the show was used for a properties wagon, and in parade was used as a tableau with

costumed performers usually riding it along the route of march.

The wagon remained on the Hagenbeck show for the 1905 and 1906 seasons, and then of course it went to the combined Hagenbeck-Wallace Circus of 1907 and succeeding seasons. I feel certain this one remained on the show longer than did either of the two India wagons, and have every reason to believe it was there through the 1925 season, which was the last one for street parades. It possibly may have been carried on the show a few years after 1925 for baggage wagon purposes but I have never seen any photos of it during those years. There are several photos floating around showing it resting in the wagon graveyard at Peru in late 20's and early 30's. Certainly it was in no shape to make parades and be placed on Hagenbeck-Wallace in 1934 as was so many of the old parade wagons. In one photo dated 1933 the Elk & Buffalo wagon stands with a bunch of old cages and the deterioration is quite evident. Part of the carving was missing.

In 1935 the wagon was dismantled but the sides with the carvings were kept intact and removed to the Miami County Museum in Peru, Ind., along with the sides of the old Hagenbeck-Wallace steam calliope and another wagon called the India or Jardiner wagon. Some nice art work was done on the wagon panels prior to their being put in the museum, and when I visited there in 1950 they still looked very good. One side is with the rest of the museum properties on the top floor of the courthouse in Peru, and the other side, which even though some of the carvings are missing is still most attractive, is located on the wall of the library annex, a few blocks away.

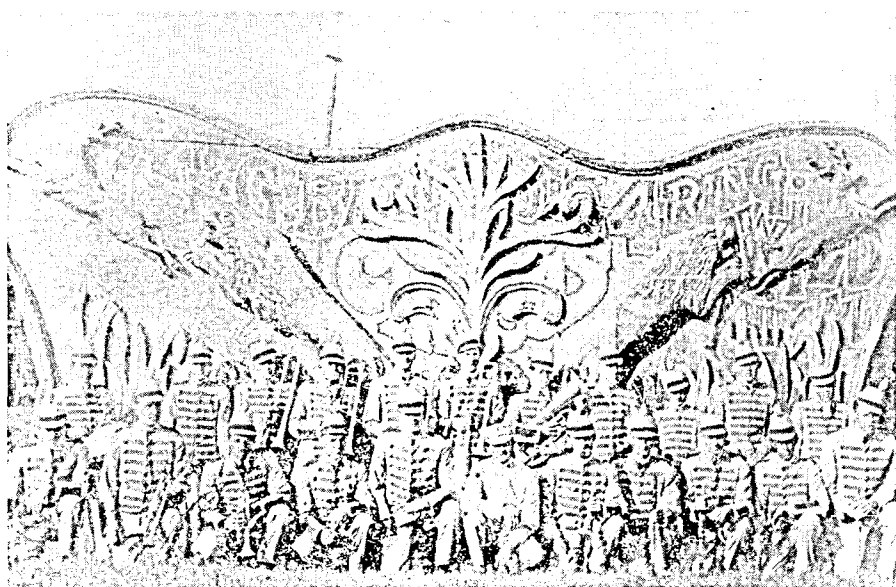
A visit to see these old parade wagon panels should be a must for every fan visiting the Peru area. Strangely enough not too much publicity has ever come out concerning this fine display. In fact before I visited there in 1950 I was unable to find anyone who could tell me just what was located in the museum, so I had to make the trip myself to find out.

Just to keep the record straight in last issue I made the statement that 1903 was the first season for Sells & Downs Circus. That is in error. It should have read the second season, because the title of Sells & Downs was first used for the 1902 season. I would again like to urge all of Bandwagon's readers to please let me know if you find any errors in any of these articles or if you can add any additional information concerning any of the wagons mentioned. All comments will be freely aired and discussed.

Dusty Rhoads, C.H.S. member from Oshkosh, Wisconsin, has returned from a western trip. He visited with Doc Capell of Capell circus at Costa Grande, Arizona, with Mr. Siebrand in Phoenix, Arizona, and with Bob Stevens of Hagen Bros.

The Al G. Barnes Electric Bandwagon

By Frank J. Pouska



The Billboard of April 1, 1916 had this to say of the seasons opening of the Al G. Barnes Circus at Santa Monica, California on March 11th. "Barnes is stepping this season into the big-show class." With 6 sleepers, 13 flats, and 7 stock cars with 2 cars ahead it was 4 cars bigger than 1915. Two large steel arenas and 2 regulation rings justify the much advertised claim of being the only 4 ring animal show in existence.

The winter quarters at Venice, California under superintendent Charles Cook, must have been quite a busy place the winter of 1915-16. That winter he is given credit for designing the 2 steel arenas. They were elevated some four feet, arranged in sections to pack in one wagon which when set up helped to support the arenas. He also built 5 auto trucks into dens, the air calliope, and the principle band wagon pictured above about which the review said "The most unique feature of the parade was the use of 5 auto trucks, some of which were dens. The principle Bandwagon is a huge, truly magnificently carved creation, mounted on an Alco chassis, so designed as to hide all mechanical parts, even the driver being invisible except when viewed directly from the front.

This is the Electric Bandwagon about which in some thirty-five years of circus going and viewing of collectors' photos programs, etc., I have found so little information. I have written this article hoping that we may someday have the whole history. From Ed Woeckener, bandmaster for some ten years on the Barnes show and whose bandmen rode this wagon all the years from 1916 to 1922, I was able to get only the information

that it was easier on the band than a springless horse drawn wagon and that it was quite a novelty and mystery to the children especially as the means of motivation could not be seen. It is from Mr. Woeckener that I received this photograph shortly before he passed away.

In making inquiry from people on the west coast particularly, I have just this much information. The Alco chassis was evidently one of those battery driven, snub nosed trucks popular in the early days of the auto. In building the wagon Mr. Cook left nothing uncovered except the four truck wheels which were solid rubber tired. The driver being inside looked out through a screen, and here was the one big drawback to this wagon which Mr. Cook evidently overlooked. The driver couldn't see out the sides, therefore in close turns, someone had to go ahead of the wagon and guide him around these turns. Being battery driven gave the wagon its name, "The Electric Bandwagon."

It was a huge wagon, as near as I can tell, about 12 feet high and about 22 feet long, and it is too bad the colored film had not been invented as from the photograph the wagon appears to have been very colorfully painted.

Being one of the first mechanical wagons to be specifically built as a feature attraction, I feel it has its place in circus history.

In closing I would like to hear from anyone who has any other information and photos of this wagon and also the other auto dens and calliope on the show of 1916. I also would like to thank Richard Conover and Bob Tabor for information received.

Collecting Circus Newspaper Ads

By Bob Parkinson

The alarm "GENERAL QUARTERS" on a warship momentarily rallies all personnel to their stations and duty. It carries a connotation of urgency lest any delay will result in disaster to ship and crew. This report sounds the same alarm to all circusiana collectors lest a golden but short-lived opportunity for recovery of priceless circus material be forever lost to us. Until recently, you'd as well ask Fort Knox for a bar of gold as ask publishers for permission to clip their old newspaper files. As quickly as Sputnik reversed world diplomacy, the advent of micro-filming has reversed the steadfastness of publishers. Indeed, many priceless files have been burned as trash, just as I learned too late, (by weeks), that the Davenport Democrat and Peoria Journal-Star, with their circus clippings of the 1950's had been destroyed. But many dailies and small town weeklies are only now being micro-filmed, and it behooves each of us to intercept such newspaper files in our areas, before they are gone. Next month might be too late.

If missing out on two newspapers gives cause for alarm, success in acquiring other files gives encouragement, and emphasizes even more, the potential at hand. Within one year I have gained access to four different files spanning the years 1862 thru 1940. Including duplicates, these files have netted over 600 circus newspaper ads. Excluding duplicates, I have secured for my own collection nearly 200 different ads covering 1901-1930 plus exactly 108 gems pre-dating 1900. These pre-1900 ads include such titles as Sells, Hemmings Cooper & Whitby, Lake's, Robinson, Barnum, Van Amburgh, Forepaugh, Ringling, Gollmar, Barrett, Dan Rice, Burr Robbins, and Cooper and Bailey—some represented for 4, 5 and 6 different seasons. When one realizes all of these original ads would have gone up in smoke had not a circus fan intercepted them, the importance of action now is fully appreciated. It should also be noted that these ads were mostly in marvelous condition having been preserved over the years in bound volumes.

Even the most recent circus ads are of interest because of their "circusy" design and nostalgic titles. The older ads, however, have added value of historical significance. They disclose rare details of parades of early wagon shows, and many illustrations are relatively authentic reproductions of actual parade wagons. They can assist historians in identifying early photos, and in tracing wagon history. Once one learns the art of discerning between fact and the circus' excusable right of exaggeration, details of physical equipment, performances, and personnel can be gleaned from many ads. They are standing evidence of the evolution of titles, rise and fall of showmen and mergers and consolidations. Not infrequently, ads reflect the fierce op-

position wars between circus powers. One thrills at the significance of early-day features such as Yankee Robinson's 1863 specs titled "Outbreak of the Rebellion" and "Battle of Antietam," or W. C. Coup's 1882 feature, "The Assassination of Garfield;" or Forepaugh's 1889 production "Custer's Last Rally" featuring Dr. Carver and Pawnee Bill. Sells Bros. in 1876 features "Operonicon, or Muses' Steam Car—only successful musical steam instrument of its kind." The great elephant wars are revealed as Barnum & London's living Jumbo appears in an 1883 Decatur, Illinois ad, as does his skeleton in an 1886 publication; and in 1884 Forepaugh's ad displays The White Elephant; "The Light of Asia." But John B. Doris outdid them all with "Theodorus, the White-spotted Sacred Elephant." W. W. Cole proudly proclaims its "Fifth Tour of the Continent by Rails" in 1878, as does Van Amburgh declare itself "The Greatest Show on Earth" in 1880. A column-long cut of Seth B. Howe's 1864 parade and Lake's 1866 overland-convoy; J. M. French's GOLDEN CAR OF CLEOPATRA drawn by 12 camels; and L. B. Lent's 1871 Golden Chariot with "New York Musical Brigade" drawn by 24 horses are but a few of the inspiring illustrations presented. Both The Great London and Sanger's (1879) and Sells Bros. (1880), feature single vehicles combin-

ing the novelty of the electric light and the ballyhoo of a steam calliope in one unit, which must have awed rural-America like nothing else before Marilyn Monroe.

It is hoped this report will generate new interest in circus newspaper ads as well as impress all with the need of action NOW to salvage ads from these old files before they are destroyed. It is not intended to suggest that it is a "snap" to acquire this material—whereas access to original files was previously virtually impossible, it has now improved to a state of "occasionally possible." One must make many contacts and perhaps "cultivate" the goodwill of publishers over weeks or months before realizing his first success. Perseverance is required, but the reward is great. There needn't be any material expense as acquisition of my old files did not require the outlay of a single penny. There are other "angles" to acquiring old newspapers, as well as problems of proper preservation and display of the ads, but these matters cannot be covered in this brief report. The writer would be happy to answer any specific inquiries on these additional subjects.

All members of the C.H.S. owe it to themselves and the cause of their organization to strive towards recovery of these old circus clippings before the opportunity is lost forever.

TWO-CAR CIRCUSES

Name	Years Operated	Owners
JONES BROS. MODEL PLATE	1904 to 1911	ELMER H. & J. A. JONES
WEST & WELLS	1907	ELMER H. JONES
KING & TUCKER	1908 to 1910	ELMER H. JONES
COULTER & COULTER	1909 to 1910	ELMER H. JONES
RICE BROS.	1909 - 1921 - 1924	ELMER H. JONES
COLE & ROGERS	1910 - 11 - 28 - 29	ELMER H. JONES
MONTGOMERY-QUEEN	1910 to 1912	ELMER H. JONES
PARK'S & BANK'S	1910	ELMER H. JONES
COLE & COOPER	1913	ELMER H. JONES
STONE & MURRAY	1914	ELMER H. JONES
HUGO BROS.	1915 to 1918	ELMER H. JONES
COOPER BROS.	1916 to 1927	ELMER H. JONES
	(Canada 1937)	ELMER H. JONES
COLE BROS.	1921 to 1924	ELMER H. JONES
COLE BROS.	1918 to 1919	ELMER H. JONES
WHEELER BROS.	1921	ELMER H. JONES
COLE & ROGERS	1934 in Canada	ELMER H. JONES

Elmer H. Jones was born March 24, 1873 at Chandlers Valley, Pennsylvania. He was called "The King of two-car Circuses."

One car was used for baggage and the other was a sleeper diner.

Inventory of Circus Newspaper Ads

Belonging to Bob Parkinson

(EDITORS NOTE—We are listing this inventory of Bob's Collection, because of the verification of various circus titles with various seasons.)

Adam Forepaugh, 1874, 1878, 1882, 1884, 1885, 1887, 1889, 1891, 1893.
 Adam Forepaugh-Sells Bros., 1898.
 Al G. Barnes, 1916, 1919, 1920, 1921, 1922, 1923, 1928, 1931, 1933, 1935.
 Al G. Barnes-Sells Floto, 1937, 1938.
 Al G. Barnes-Sells Floto & Ringling Bros. Barnum and Bailey, 1938.
 Al G. Kelly & Miller Bros., 1942, 1944, 1952, 1954, 1955, 1956, 1957.
 Arthur Bros., 1944, 1945.
 Austin Bros., 1945.
 Bachelor & Doris, 1879, 1882, 1884.
 Bailey Bros., 1945, 1946, 1948.
 Barnett Bros., 1930, 1933, 1938, 1939.
 P. T. Barnum, 1872, 1873, 1877, 1880.
 Barnum & London, 1881, 1883, 1886, 1888.
 Barnum & Bailey, 1890, 1895, 1897, 1903, 1905, 1907, 1908, 1909, 1912, 1915, 1916, 1917, 1918.
 Bell Bros., 1945.
 Biller Bros., 1949, 1950.
 Bill Lake's, 1866, 1868.
 Buffalo Bill's W. W., 1879, 1885, 1897, 1898, 1907, 1910.
 Burr Robbins, 1879, 1880.
 Busby Bros., 1902.
 Campa Bros., 1951.
 Carl Hagenbeck, 1905, 1906.
 Christy Bros., 1927.
 Clyde Beatty-Wallace Bros., 1943.
 Clyde Beatty-Russell Bros., 1944.
 Clyde Beatty, 1945, 1947, 1948, 1949, 1950, 1951, 1953, 1954, 1956, 1957.
 Cole Bros., 1906, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949.
 Cooper & Bailey, 1876.
 Cristiani Bros., 1956, 1957.
 Dailey Bros., 1944, 1945, 1948, 1949, 1950.
 Dan Rice, 1879.
 Diano Bros., 1953.
 Doris & Colvin, 1887.
 Downie Bros., 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939.
 Famous Robbins, 1935.
 Famous Cole, 1957.
 Frank A. Robbins, 1913.
 French & Co., 1890.
 Gentry Bros., 1898, 1907, 1916, 1920.
 Gentry-Patterson, 1923, 1924, 1925.
 G. F. Bailey & Co., 1868, 1873.
 G. G. Grady, 1873.
 Gollmar Bros., 1892, 1894, 1895, 1896, 1910, 1922.
 Golden Bros., 1923, 1924.
 Gorman Bros., 1935.

Great Eastern, 1872.

Great Floto, 1903.

Great International, 1873.

Great Pan American, 1903.

Great Wallace, 1890, 1900, 1906.

Hagenbeck-Wallace, 1908, 1909, 1911, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1923, 1925, 1926, 1927, 1928, 1930, 1931, 1932, 1933, 1934, 1935, 1937, 1938.

Hagen Bros., 1954, 1955, 1956, 1957.
 Hagen-Wallace, 1952.

Harris' Nickel Plate, 1900, 1901.

Hemmings, Cooper & Whitby, 1869.

Howard-Crone & Mullin, 1898.

Howe's Grt. London & Sangers, 1875, 1879.

Howe's Great London, 1912, 1915, 1916, 1921.

Hunt Bros., 1943, 1946, 1950.

Haag Bros., 1938.

James M. Cole, 1948.

J. H. LaPearle, 1897.

J. M. French, 1867.

John Robinson, 1864, 1871, 1873, 1898, 1917, 1919, 1920, 1923, 1924, 1926, 1928, 1929, 1930.

Kay Bros., 1936, 1941.

COMING! COMING!!

(Season of 1898.)

Cooper & Co.'s United R. R. Show,

— WILL EXHIBIT AT —

Thomasville,



TUESDAY, Nov. 15TH.

Grand Free Exhibition.


PROF. ADAIR will dive from a perch 100 feet high into a net below. The only baby lions on exhibition. The largest elephant and funniest clown. The only big show that will visit Thomasville this season. A corps of artistic performers. Two performances daily at 2 and 8 p m Grand street parade at noon.

Admission, 25 and 15c.

King Bros., 1947, 1952, 1953, 1954, 1955.
 King-Burke & Co, 1886, 1887.
 LaTena, 1914.
 L. B. Lent, 1896.
 Lewis Bros., 1935, 1940, 1942.
 Miller Bros. 101 Ranch W. W., 1913, 1925, 1928, 1929, 1931.
 Mills Bros., 1942, 1946, 1953.
 Monroe Bros., 1945.
 New York Circus, 1871, 1877.
 Palmer's, 1865.
 P. A. Older, 1870.
 Parker & Watts, 1938.
 Pawnee Bill's W. W., 1888, 1898, 1901.
 Rhoda Royal, 1920.
 Ringling Bros. & Van Amburgh, 1889.
 Ringling Bros., 1892, 1896, 1897, 1899, 1901, 1902, 1903, 1904, 1906, 1908, 1910, 1912, 1913, 1914, 1916, 1917, 1918.
 Ringling Bros., Bornum & Bailey, 1919, 1920, 1921, 1923, 1924, 1925, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1956, 1957.
 Robbins Bros., 1926, 1928, 1930, 1938.
 Robinson Fomous, 1911.
 Russell Bros., 1932, 1936, 1940, 1941, 1942, 1943.
 Sam D. Dill, 1932, 1934.
 Sonds & Astley, 1895.
 Seils Sterling, 1927, 1934, 1936, 1937.
 Sells & Gray, 1900.
 Sells Bros., 1876, 1880, 1884, 1887, 1891, 1894.
 Sig Sautelle, 1913.
 Sells Floto, 1914, 1915, 1916, 1917, 1918, 1920, 1921, 1922, 1923, 1924, 1925, 1929, 1930, 1931, 1932.
 Seth B. Howe's, 1864.
 S. H. Barrett, 1881, 1883.
 Shelby's, 1888.
 Smith & Baird, 1872.
 Sporks, 1916, 1920, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1946, 1947.
 Stang Bros., 1897.
 Sun Bros., 1918.
 Terrell Bros. 1891.
 Tim McCoy's W. W., 1938.
 Tom Mix, 1936, 1937.
 Von Amburgh, 1867, 1871, 1874, 1880, 1891.
 Wallace Bros., 1937, 1940, 1941, 1942, 1944.
 Walter L. Main, 1897, 1919, 1920, 1923, 1927, 1933, 1937.
 W. C. Coup, 1882.
 Welch Bros., 1915.
 Wheeler & Sautelle, 1932.
 Wheeler Bros., 1916.
 World Bros., 1923, 1933.
 W. W. Cole, 1871, 1878, 1883.
 Wyoming Bill's W. W., 1914.
 Yankee Robinson, 1863, 1866, 1868, 1879, 1917, 1919.
 Young Buffalo W. W., 1910.

50 WILD ANIMALS EXHIBITED FREE IN PARADE
THE GREATEST SHOW IN THE WORLD!

YANKEE ROBINSON BIG THREE RING



WILD ANIMAL CIRCUS

**AND THE FAMOUS
FRED BUCHANAN DANCING HORSES**

The Highest Class Act in America or Europe, presenting the Horse Show Winners "Texas Tommy" in his famed Chicken Reel, "White Sox" the Two-Stepping Horse, "Lady Virginia" the Vandalerbit Mare in her New York Sensation, "Tango Chief" of New York Hippodrome Fame, "Gov. Lee," Marshall Foch, "Black Jack," "Clemenceau," under the personal direction of Max Sabel himself

3 RINGS - 2 STAGES - STEEL ARENA - WILD WEST - HORSE SHOW

THE BIGGEST WILD ANIMAL CIRCUS IN THE WORLD

20 WILD AFRICAN LIONS 20

LARGEST DISPLAY OF PERFORMING WILD ANIMALS EVER GROUPED IN AN ARENA

30 DOUBLE LENGTH CARS
Equal to 60 Freight Cars

700 PEOPLE

500 HORSES

600 EDUCATED ANIMALS

10 ACRES OF TENTS

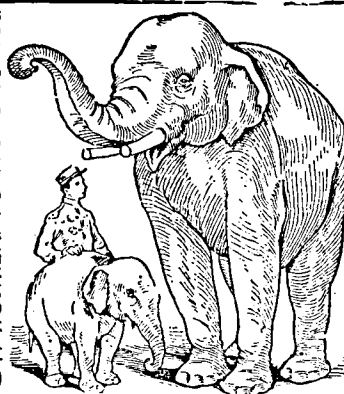
HERD OF ELEPHANTS AND CAMELS

100 Wild Animals Exhibited FREE IN PARADE

108 WAGONS

2 ELECTRIC LIGHT PLANTS

50- FUNNY CLOWNS - 50



Trained
LIONS
LEOPARDS
PUMAS
TIGERS
POLAR BEARS
BLACK BEARS
SEA LIONS
ELEPHANTS
CAMELS
HORSES
ZEBRAS
PONIES
MONKEYS

LION — THAT — LOOPS THE LOOP

10 PERFORMING POLAR BEARS 10

BIGGEST WILD ANIMAL ACT IN THE WORLD—MORE POLAR BEARS WITH YANKEE ROBINSON THAN ALL OTHER SHOWS COMBINED

ELEPHANTS, CAMELS, LLAMA AND ZEBRAS TOGETHER IN ONE RING

A LION THAT LOOPS THE LOOP

POLAR BEARS SHOOT THE CHUTES

20-TRAINED LIBERTY HORSES-20

COMICAL AEROPLANE MONKEYS

GROUPS OF LIONS, LEOPARDS, PUMAS AND BEARS IN A BIG ARENA

THE HORSE-BACK RIDING LEOPARD

MUSICAL AND SINGING SEA LIONS

\$25,000 CHALLENGE TEXAS TOMMY

GREAT GOLF PLAYING ELEPHANTS

FAIRYLAND FOR THE CHILDREN: Performing Dogs, Monkey, Cats, Pigs, Goats, Birds, Shetland Ponies, Twelve Russian Wolf Hounds, direct from Count Shouvoloff's Famous Kennels

WORLD'S GREATEST ATTRACTIONS WILL POSITIVELY EXHIBIT AT

1958 CONVENTION SET

The 1958 Circus Historical Society convention will be held on July 10, 11 and 12 in New Philadelphia-Dover, Ohio. Our meeting will be held together with the Circus Model Builders.

The Model Builders will have their usual large display of model circuses as well as many displays of circusiana. Added to this will be special displays by CHS members. The exhibit will be held in two buildings on the Tuscarawas County Fairgrounds in Dover. The banquet will be held at the wonderful modern Elks Home in New Philadelphia. Many of our members will wish to stay at the Reeves Hotel in New Philadelphia, which is 100% air-conditioned, and recently completely remodeled.

Fifty-five rooms will be available at the Hotel Reeves. Other housing includes Hotel Lee, 50 rooms; Airport Motel, 14 rooms; Haskett Motel, 8 rooms; Bryer Motel, 6 rooms. In Dover you will have available the Dover Hotel, 41 rooms; Jeffers Motel, 6 rooms. In Uhrichsville (ten miles away) Hotel Buckeye, 45 rooms; Blue Grass Motel, 12 rooms. All of these locations have rates starting at \$2.50. We suggest that CHS members select where they wish to stay and write for reservations as soon as possible. It is expected that a total of at least 300 people will attend the combined conventions. There will be housing for all.

An extensive program of movies and slides is being arranged by the CHS, and we are anxious to hear from all members having slides and movies they would like shown. It will not be necessary to attend the meeting in order to provide movies. You will be instructed shortly about mailing and handling. Prizes will be awarded for the outstanding slides and movies. A special program of old movies is also planned. Eric Wilson is chairman of this showing. A historical exhibit will also be held, in charge of Dick Conover.

Those wishing to furnish movies and slides for the CHS convention should contact Eric Wilson, Box 327, Iowa City, Iowa. Those wishing to exhibit Circusiana should contact Dick Conover, 927 Oakland, Xenia, Ohio.

Special tours of the Dover-New Philadelphia area are planned, which will include the Zoar Gardens, the Amish settlement and the Diano wild animal winter quarters south of Canton, Ohio.

New Philadelphia and Dover are two miles apart, with the Fairgrounds located half way between the twin cities. New Philadelphia is located in central-eastern Ohio just south of Conton. It is easily

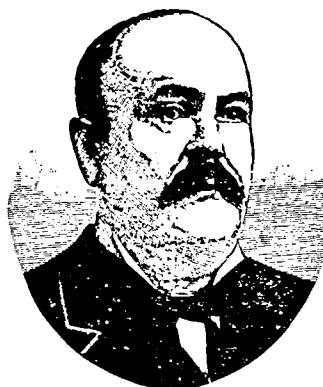
Third in a Series of Articles About Old-Time Circus Owners and Managers

"DOCTOR" JAMES L. THAYER

He was born in Waddington, St. Lawrence Co., New York, May 20, 1830. At the age of seven he emigrated with his parents to Milwaukee, Wisconsin. The Doctor lost his mother in 1840, and his father died in the Spring of 1842, after which he was thrown upon his own resources. In 1846 he traveled with Potter's Circus as "chandelier man," whale or lard oil being the illuminator at that time. The Doctor learned the trade of a tinsmith during the following Winter. Next we find him in the West driving stage for Frink & Walker at a salary of \$12 a month. He joined

Mabie Brothers Circus at Bardstown, Ill., as a bandwagon driver, in 1849. In 1850 he drove stage between Vincennes and Terre Haute, Ind. In 1851 he started a tinshop on his own account at Clinton, Ind. In the Spring of 1852, tiring of tin and tinkering, he joined Johnson & May's Circus as bandwagon driver. In 1853 he drove a bandwagon for Welch's Hippodrome. We next find him occupying the position of "master of horse" for Levi J. North. In the Spring of 1855 he joined Dan Rice's Great Show at Schenectady, N. Y. as boss-hostler and driver of twenty horses, and also appeared in the ring in a test of strength, pulling against a pair of horses at each performance. This position he held until the Fall of 1857, when at Dundas, Canada, with the same show, he made his debut as clown. In the Winter of 1857-58 Spaulding & Rogers starred Dr. Thayer as leading

jester through the large cities of the South on board the Floating Palace, and also at the Academy of Music, New Orleans. The season of 1858, the Doctor was engaged to personify Dan Rice as clown in Rice's Show, which was accomplished so successfully that few were aware of the dual character. In 1859-60 he was leading clown with Van Amburgh & Co. In 1861 the Doctor started a small show in company with Frank Phelps of Elmira, N.Y. In 1862 the celebrated show of Thayer & Noyes had its origin, they remained together in business successfully until the Spring of 1869. The



"DR." JAMES L. THAYER.
(See Biography.)

season of 1869 was a very disastrous one, the doctor losing some seventy head of horses by disease; and, his creditors becoming uneasy, the finest wagon show in America was sacrificed at Cincinnati, Ohio. The doctor was engaged in a variety of speculations when he was engaged as doorkeeper to the Barnum-O'Brien "World's Fair on Wheels," and represented P. T. Barnum's interests in the show. In 1875 he was clown and assistant manager with Burr Robbins. In 1876 he was inspector of admissions at the great Centennial Exhibition at Philadelphia. In 1877 he started a railroad show, and sold out to the Lowandes at Columbus, Ohio. During the Winter of 1879-80 he organized Dr. Jas. L. Thayer's New Circus, and the following year toured in a business capacity under the banner of Adam Forepaugh. Died in Chicago, June 30, 1892.

accessible from the Ohio Turnpike. Train, bus and air lines serve the twin cities.

Your President has already met with the CMB convention committee and Bob King will meet with the committee again during the Mills Bros. opening on April 19.

Many features are being planned for this great CHS convention, mark your calendar now and be present for the wonderful circus fellowship of the 1958 CHS convention.

DID YOU KNOW?

The Sarasota HeraldTribune in a copyrighted story said that the bodies of the late John Ringling and his first wife, Mabel Ringling, have been in storage at two places in New Jersey, and that a law firm representing the estate pays storage charges. The bodies never have been buried, and vaults at the Ringling museum in Sarasota remain unused, the story stated.

—Billboard, March 24, 1958

Cristiani Bros. is Circus of the Year

By C. P. Fox

In Article II of the Constitution of the Circus Historical Society, one of the purposes listed is "To pay tribute to the famous shows and showmen of the past."

Most all members of the C.H.S. will feel that all circuses are famous regardless of size. Also once a season is over any show that was on the road becomes a circus of the past.

It is my belief that the C.H.S. can do a tremendous job of recording circus history if the Society would devote one entire issue of the Bandwagon to one of the circuses that were on the road the year just past. This, in my opinion would fall within the constitution of the C.H.S.

Briefly, this is how the plan would work. Let's assume that one of the winter issues of the Bandwagon would be selected as the appropriate issue. Cristiani Bros. Circus is the show to be covered for the 1958 season. This particular issue would have its entire contents devoted to this one "Circus of the Year." The Bandwagon would carry the following information:

1. Complete and accurate Route.
2. Complete listing of all trucks or wagons and other equipment by make, size, and contents.
3. Complete listing of all personnel and their respective capacities.
4. Complete list of tent sizes, number of elephants, horses, and contents of menagerie.
5. Data on how the show operated such as, under sponsors, whether they had pit shows, side shows, etc., etc.
6. Photos of—
 - A. Owners.
 - B. Typical equipment.
 - C. Typical acts.
 - D. Typical lithographs.
 - E. Bulls.
 - F. Any special feature whether animal or man.
 - G. Photos of lot scenes.
 - H. Photos of any catastrophes, such as wrecks, fire, blowdowns, floods or muddy lots, etc.
 - I. Photos of typical newspaper ads.
7. A general story by a capable C.H.S. member that would go through the circus program act by act and outline the highlights of the performance.

Some members might say "Why devote this much space to a current circus we all know about." Time passes altogether too fast. The time to accurately record a circus for history is at the time of its existence. Eye witness accounts are better than memories weakened by age and padded with glamour of days gone by. Photos of a circus alive and in action are better for recorded history than photos of graveyard scenes, for example.

Suppose C.H.S. had followed this idea since its inception? Some 18 circuses would now be blueprinted and accurately reported and recorded in word and photo. Most of these 18 circuses (had we done this) are now gone forever.

For example, imagine the value of such a Bandwagon had it, in 1945 covered thoroughly, the Arthur Bros. Railroad Circus. Photos of all those Hagenbeck and Wallace wagons that they used would be priceless, for example. This show had a blowdown and a billing war with Mills, too.

It is my suggestion that C.H.S. President appoint a special editorial committee to handle gathering and editing of the material for these special issues. This committee should include the Editor of the Bandwagon and the President of C.H.S. The other members, three or four in number should be those who live in the area of the country that will be covered by the "Circus of the Year."

The committee would, in each issue of the Bandwagon, throughout the summer list what data or photos are needed so that all members will have a chance to cooperate. We know from experience that photo opportunities vary from town to town. With dozens and scores of C.H.S. members along the route our Society should be able to come up with a fascinating and accurate report on the circus we set our sights on.

To do this job each year and to do it right we would necessarily have to spend a little more money for reproducing extra photos and perhaps even a few more pages for this issue. This extra cost will not be excessive nor extravagant.

This program would be something constructive and positive and one of which C.H.S. can well be proud.

The President of the Circus Historical Society has officially selected the Cristiani Bros. Circus as the "1958 Circus of the Year," and requests that all members begin accumulating information on the show as outlined by Chappie Fox.

We have been saddened by the news from Racine, Wisconsin of the death of Charles Tiede. He died on February 18, 1958 at Racine where he had lived all his life. At one time he was an advance man for Ringling circus and was active in civic affairs. He was a loyal circus fan, and had been of great help to all shows coming into his territory. Among the fine things that he did, was to bring gifts of books and toys to all the kids on the circus. He was quoted as saying, "Everyone was doing things for the adults of the circus—but few remembered the circus children." He was 69 years of age, and was buried in the American Legion plot in Graceland Cemetery, at Racine.

BARR SHOW, SEASON OF 1946

By F. C. Fisher

In January of 1946, Billy Myers and Doc. Ford bought a truck show from F. C. Fisher. They then purchased a top from "Silas Green" of New Orleans Minstrel, a seventy with three thirties. More seats were built and more trucks were purchased. This was all assembled at Nelsonville, Ohio, and put to gether by Carl Wycke, later on King Bros. Circus.

The show opened at Nelsonville on April 27th to two very good houses, but from the start the show was light on the advance.

The late Jerry Burril had the Concert and Cal and Torchy Townsend were featured in the Big Show. A pit show and

Side Show were carried and a concession firm out of Kansas City had the privileges.

Myers and Ford divided the properties, the last of June in Iowa and Myers took the show to Michigan, and business for the balance of the season was fairly good.

In September the show was taken back to Nelsonville and sold piece meal to various showmen.

Route For Season

April 27	-----	Nelsonville, Ohio
SUNDAY		
April 29	-----	Gallipolis, Ohio
April 30	-----	Middleport, Ohio
May 1	-----	Wellston, Ohio
May 2	-----	Waverly, Ohio
May 3	-----	Chillicothe, Ohio
May 4	-----	Wilmington, Ohio
SUNDAY		
May 6	-----	Hillsboro, Ohio
May 7	-----	Miamisburg, Ohio
May 8	-----	Eaton, Ohio
May 9	-----	Greenville, Ohio
May 10	-----	Union City, Ohio
May 11	-----	Winchester, Ind.
SUNDAY		
May 13	-----	Portland, Ind.
May 14	-----	Decatur, Ind.
May 15	-----	Bluffton, Ind.
May 16	-----	Huntington, Ind.
May 17	-----	Logansport, Ind.
May 18	-----	Monticello, Ind.
SUNDAY		
May 20	-----	Delphi, Ind.
May 21	-----	Attica, Ind.
May 22	-----	Hoopston, Ill.
May 23	-----	Paxton, Ill.
May 24	-----	Lexington, Ill.
May 25	-----	Toluca, Ill.
SUNDAY		
May 27	-----	Aledo, Ill.
May 28	-----	Wilton Junction, Iowa
May 29	-----	Animosa, Iowa
May 30	-----	Central City, Iowa
June 1	-----	Independence, Iowa
SUNDAY		
June 3	-----	Oelwein, Iowa
June 4	-----	Sumner, Iowa
June 5	-----	New Hampton, Iowa
June 6	-----	Charles City, Iowa
June 7	-----	Decorah, Iowa
June 8	-----	Preston, Iowa
SUNDAY		
June 10	-----	Spring Valley, Minn.
June 11	-----	Stewartville, Minn.
June 12	-----	Kasson, Minn.
June 13	-----	Waseca, Minn.

(Continued on Page 12)

June 14 ----- Lake Crystal, Minn.
 June 15 ----- Madelia, Minn.
 SUNDAY
 June 17 ----- St. James, Minn.
 June 18 ----- Sleepy Eye, Minn.
 June 19 Stayed in Madelia 'till the 24th
 June 24 ----- Armstrong, Minn.
 June 25 ----- Forrest City, Minn.
 June 26 ----- Britt, Minn.
 June 27 ----- Belmond, Minn.
 June 28 ----- Ackley, Minn.
 June 29 ----- Parkersburg, Minn.
 July 8 ----- Teconsha, Mich.
 July 9 ----- Springport, Mich.
 July 10 ----- Leslie, Mich.
 July 11 ----- Dewitt, Mich.
 July 12 ----- St. Louis, Mich.
 July 13 ----- Gladwin, Mich.

SUNDAY

July 15 ----- Blew Date
 July 16 ----- Vanderbelt, Mich.
 July 17 ----- Blew Date
 July 18 ----- Top in a Bee
 July 19 ----- Alanson, Mich.
 July 20 ----- Pellston, Mich.
 SUNDAY
 July 22 ----- Levering, Mich.
 July 23 ----- Mackinaw City, Mich.
 July 24 ----- Moran, Mich.
 July 25 ----- Rudyard, Mich.
 July 26 ----- Drafter, Mich.
 July 27 ----- Brimley, Mich.

SUNDAY

July 29 ----- New Berry, Mich.
 July 30 ----- Curtis, Mich.
 July 31 ----- Germfast, Mich.
 Aug. 1 ----- Seney, Mich.
 Aug. 2 ----- Shingleton, Mich.
 Aug. 3 ----- Chatham, Mich.
 SUNDAY
 Aug. 5 ----- Trenary, Mich.
 Aug. 6 ----- Forsythe, Mich.
 Aug. 7 ----- New Swansey, Mich.
 Aug. 8 ----- Negaunee, Mich.
 Aug. 9 ----- Republic, Mich.
 Aug. 10 ----- Channing, Mich.

SUNDAY

Aug. 12 ----- Sagola, Mich.
 Aug. 13 ----- Crystle Falls, Mich.
 Aug. 14 ----- Florence, Wis.
 Aug. 15 ----- Loretto, Mich.
 Aug. 16 ----- Powers, Mich.
 Aug. 17 ----- Blew Date

SUNDAY

Aug. 19 ----- Neubinway, Mich.
 Aug. 20 ----- Blew Date, Crossed Straits
 Aug. 21 ----- Tower, Mich.
 Aug. 22 ----- Atlanta, Mich.
 Aug. 23 ----- Johannesburg, Mich.
 Aug. 24 ----- Mancelona, Mich.

SUNDAY

Aug. 26 ----- Fife Lake, Mich.
 Aug. 27 ----- Buckley, Mich.
 Aug. 28 ----- Thompsonville, Mich.
 Aug. 29 ----- Mesick, Mich.
 Aug. 30 ----- Lake City, Mich.
 Aug. 31 ----- Evort, Mich.

SUNDAY

Sept. 2 ----- Farwell, Mich.
 Sept. 3 ----- Blew Date
 Sept. 4 ----- Riverdale, Mich.
 Sept. 5 ----- Ashley, Mich.
 Sept. 6 ----- Elsie, Mich.
 Sept. 7 ----- Elsie, Mich.

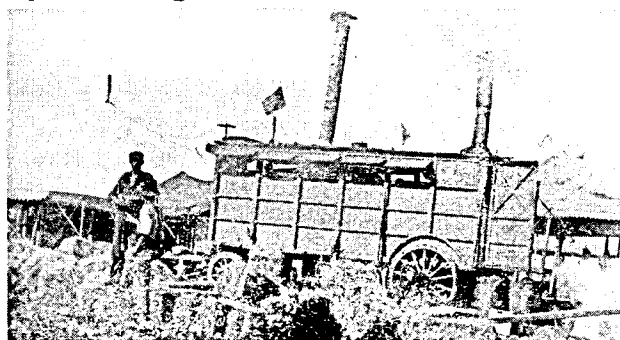
SUNDAY

Sept. 9 ----- Ononadaga, Mich.
 Sept. 10 ----- Cement City, Mich.
 Sept. 11 ----- Montgomery, Mich.
 (Closed the show and back to Nelsonville)

1922 Inventory of Hagenbeck-Wallace Circus

30-Car Show
 American Circus
 Corporation
 Owned by
 Mugivan - Ballard
 Bowers

COOKHOUSE
 McClintock Collection



Car No.	Kind	Wagon No.	Description	Wagon Length
1-72'	Advance Car		Combination coach and baggage car, old No. (49).	
27-70'	Stock Car	12	bulls, 4 camels and 1 saddle horse used by Supt. of Bulls.	
21-72'	Stock Car	34	Ring stock, 7 Dapple Grey of Davenport troupe.	
22-72'	Stock Car	38	Ring stock, 2 mules, 6 hybrids 1/2 Jackass and 1/2 Zebra.	
23-72'	Stock Car	32	baggage horses.	
24-70'	Stock Car	32	baggage horses.	
25-72'	Stock Car	32	baggage horses.	
26-70'	Stock Car	30	baggage horses.	
Car No.	Kind	Wagon No.	Description	Wagon Length
27-72'	Flat Car	37	Stable wagon, harness, horse tent poles	16' 9"
		40	Water wagon	12'
		36	Stake driver	14'
		34	Cookhouse tents, dishes, tables, poles	13'
		33	Steam wagon	14' 9"
28-72'	Flat Car	32	Cookhouse wagon, groceries, refrigerator	16' 7"
		39	Menagerie spool wagon, canvas, poles	26'
		21	Menagerie wardrobe, tab in parade	13'
		41	Ticket wagon	12'
29-72'	Flat Car	20	Parade & tournam't wardrobe, tab in parade	17'
		14	Refreshment stand, boxes, jacks, tents	13' 6"
		26	Performers dressing trunks, tab in parade	19'
		38	Sideshow canvas, poles, stages	20'
30-72'	Flat Car	51	Big top seat wagon	30'
		35	Water wagon	12'
		53	Big top spool wagon with canvas	26' 6"
31-72'	Flat Car	54	Big top spool wagon with canvas	26' 6"
		25	Performers dressing trunks	19'
		42	Big show prop wagon	20' 10"
			Small buggy	
32-72'	Flat Car	1	Tractor truck, used to pull wagons	15' 9"
			Dodge automobile	19'
		55	Stake and chain	12' 6"
		27	Sideshow performers trunks	19'
33-72'	Flat Car	56	Big top poles	40'
			Tractor truck	15' 9"
		52	Props, seats	14' 6"
34-72'	Flat Car	103	Light plant	17'
		104	Light plant	17'
		22	Light globes, cables, tab in parade	17'
		43	Big show props and steel arena	14' 6"
35-72'	Flat Car	23	Harness trappings	18'
		10	Steam calliope	20'
		9	Hippo cage	18' 6"
		7	Monkey cage, (36) monkeys	14'
36-72'	Flat Car	19	Llamas cage (2)	16' 6"
		12	Sea lions cage (4)	9' 6"
		6	Cage, (1) lion, (3) pumas	15' 6"
		2	Cage, (3) leopards, (4) pumas	17'
		11	Cage, (3) tigers	13'
37-72'	Flat Car	8	Cage, (6) bears	16' 6"
		5	Cage, (5) kangaroos	15'
		18	Cage, (3) lions	14' 6"
		16	Cage, (1) lion, (2) tigers	14' 6"
		31	Air Calliope	10'
38-72'	Flat Car	1	Cage, (4) zebras	16' 6"
		45	Big top seats	30'
		46	Big top seats	20'

Car No.	Kind	Wagon No.	Description	Wagon Length
39-72'	Flat Car	47	Big top seats	30'
		48	Big top seats	20'
		50	Big top seats	20'
40-72'	Flat Car	49	Big top seats	30'
		44	Big top seats	20'
		17	Cage, (3) lions	15'
41			Sleeping car	
42			Combination sleeper & dining car	
43			Sleeping car	
44			Combination sleeping & dining car	
45			Sleeping car	
46			Sleeping car	
47			Sleeping car	
48			Sleeping car	

Capt. Curtis, on the show, and canvas spool and seats were his invention. This accounts for no plank or stringer wagons on the show. Canvas was rolled on spool-short job, but too hard on the canvas, so was discontinued.

Bulls on the show in 1922—Tess, Nellie, Eve, Babe, Pinto, Joskey, Jennie, Diamond, Trilby, Louis, Mama and Topsy.

This is an exact copy from winter-quarters file, copied by J. A. Havirland.

Orton Bros. 3-Ring Circus—Season of 1916

R. Z. Orton, Criley Orton, Owners — Dove Jarrett, General Agent

1 ADVERTISING CAR — 3 STOCK CARS — 5 FLATS — 4 COACHES



YEAR 1916

From Bill Woodcock Collection

SEASON OPENS	June 3	West Salem, Wis.
April 29 SUNDAY Glenwood, Mo.	June 5	New Lisbon, Wis.
May 1 Moulton, Iowa	June 6	Columbus, Wis.
May 2 Albion, Iowa	June 7	Hartland, Wis.
May 3 Hedrick, Iowa	June 8	Cedarburg, Wis.
May 4 New Sharon, Iowa	June 9	Plymouth, Wis.
May 5 Montezuma, Iowa	June 10	Kiel, Wis.
May 6 SUNDAY Ackley, Iowa	June 12	Chilton, Wis.
May 8 Northwood, Iowa	June 13	De Pree, Wis.
May 9 Waseca, Minn.	June 14	Iron Mountain, Mich.
May 10 Morgan, Minn.	June 15	Iron River, Mich.
May 11 Vesta, Minn.	June 16	Crystal Falls, Mich.
May 12 Lamberton, Minn.	June 17	Ontonagon, Mich.
May 13 SUNDAY Ivanhoe, Minn.	June 19	Greenland, Mich.
May 15 Elkton, S.D.	June 20	South Range, Mich.
May 16 Castlewood, S.D.	June 21	Calumet-Laurium, Mich.
May 17 Arlington, S.D.	June 22	Calumet-Laurium, Mich.
May 18 Carthage, S.D.	June 23	Lake Linden, Mich.
May 19 Iroquois, S.D.	June 24	Hancock, Mich.
May 20 SUNDAY Wolsey, S.D.	June 26	Baraga, Mich.
May 22 Highmore, S.D.	June 27	Bessemer, Mich.
May 23 Blunt, S.D.	June 28	Iron River, Wis.
May 24 Gettysburg, S.D.	June 29	Sandstone, Minn.
May 25 Faulkton, S.D.	June 30	Milaca, Minn.
May 26 Doland, S.D.	July 1	Elk River, Minn.
May 27 SUNDAY Conde, S.D.	July 3	No Show
May 29 Bristol, S.D.	July 4	Mora, Minn.
May 30 Ortonville, Minn.		
May 31 Olivia, Minn.		
June 1 Farmington, Minn.		
June 2 Lake City, Minn.		

SEASON CLOSED

Mismanagement, bad weather, no business, did not have a winning day—shipped back to Lancaster, Missouri.

WHY WE WILL NOT MEET IN BARABOO IN '58

On March 1, your President made a special trip to Baraboo, Wisconsin. I met Vice President Chappie Fox at the airport in Madison and drove to Baraboo.

John Kelley of the World Circus Museum was out of town. However, a conference was held with Mr. Clark Wilkerson, Secretary of the World Circus Museum. Mr. Wilkerson outlined the plans for the coming finance drive and spoke of plans to open the museum in the spring of 1959. Mr. Wilkerson had given very serious thought to the question of holding the CHS convention in Baraboo this year. Speaking for the officers of the museum he felt we should wait until the opening, since only a very small percentage of the material is now available for display.

Mr. Wilkerson felt sure the Ringling-Barnum circus would not play Baraboo this year. The circus does not observe the Ringling 75th anniversary, but uses the Barnum & Bailey 88th year. Mr. Fox and Tom Parkinson, both members of the board of directors of the World Circus Museum strongly agree with the suggestion that the CHS convention not be held in Baraboo this year.

It was after a visit to the museum site and the conference with Mr. Wilkerson that I decided to hold the convention in New Philadelphia-Dover, Ohio.

Because of my earlier understanding that the Museum would be open in 1958 I had seriously considered holding the meeting in Baraboo. However, I wanted to make this special trip to see for myself, before making a final decision.

Choppie and I also visited the Wisconsin State Historical Society in Madison. We inspected the wonderful way in which the Don Howland collection is cataloged and displayed. I strongly urge all members to visit the Wisconsin Historical building which is located on the campus of the University in Madison.

There is no question in my mind that the CHS should lend its support to the Wisconsin group. The professional and competent manner in which all of the material is handled encourages the giving of additional collections and material. Collections have been received in addition to the original Howland material. Mr. Paul Vanderbilt, is in charge of the circus collection. He has all of the Harry Atwell negatives filed and partially cataloged. These will soon be available in print form to interested circus historians.

While in Madison I visited with CHS members Hallie Olstadt and Sverre Braathen also. Calls were made at the homes of Bill Kasiska and Paul Luckey in Baraboo, but neither were at home.

From Madison I went to Chicago and conferred with members Tom Parkinson and Alex Irwin. I also spoke with former CHS member Burt Wilson in Chicago and urged him to return to our organization.

C.H.S. members Slivers and Jo Madison are now at Jungland in California. Slivers has been made General Superintendent.

March 21	Shreveport, La.	May 29	Corry, Pa.	Aug. 13	Grand Falls, N. B., Can.
March 22	Stamps, Ark.	May 30	Gowanda, N. Y.	Aug. 14	Woodstock, N. B., Can.
March 23	Camden, Ark.	May 31	North Tonawanda, N. Y.	Aug. 15	St. Andrews, N. B., Can.
	SUNDAY	June 1	Niagara Falls, N. Y.	Aug. 16	McAdams, N. B., Can.
March 25	Fordyce, Ark.		SUNDAY	Aug. 17	Danforth, Maine
March 26	Banks, Ark.	June 3	Port Colborne, Ont., Can.	Aug. 19	Cookshire, Que., Can.
March 27	Warren, Ark.	June 4	St. Catharines, Ont., Can.	Aug. 20	Farnham, Que., Can.
March 28	Dermott, Ark.	June 5	Galt, Ont., Can.	Aug. 21	Rouses Point, N. Y.
March 29	Marvell, Ark.	June 6	Stratford, Ont., Can.	Aug. 22	Malone, N. Y.
March 30	Marianna, Ark.	June 7	Listowel, Ont., Can.	Aug. 23	Potsdam, N. Y.
	SUNDAY	June 8	Owen Sound, Ont., Can.	Aug. 24	Clayton, N. Y.
April 1	Humboldt, Tenn.		SUNDAY		SUNDAY
April 2	Clarksville, Tenn.	June 10	Hanover, Ont., Can.	Aug. 26	Pulaski, N. Y.
April 3	Ashland City, Tenn.	June 11	Guelph, Ont., Can.	Aug. 27	Oswego, N. Y.
April 4	Lebanon, Tenn.	June 12	Barrie, Ont., Can.	Aug. 28	Sodus Point, N. Y.
April 5	Watertown, Tenn.	June 13	Midland, Ont., Can.	Aug. 29	Batavia, N. Y.
April 6	Cookeville, Tenn.	June 14	Bracebridge, Ont., Can.	Aug. 30	Lancaster, N. Y.
	SUNDAY	June 15	Burk's Falls, Ont., Can.	Aug. 31	Cattaraugus, N. Y.
April 8	Algood, Tenn.		SUNDAY		SUNDAY
April 9	Monterey, Tenn.	June 17	So. Porcupine, Ont., Can.	Sept. 2	Jamestown, N. Y.
April 10	Harriman, Tenn.	June 18	Englehart, Ont., Can.	Sept. 3	Cambridge Springs, Pa.
April 11	Oliver Springs, Tenn.	June 19	No. Cobalt, Ont., Can.	Sept. 4	Oil City, Pa.
April 12	Lafollette, Tenn.	June 20	No. Bay, Ont., Can.	Sept. 5	Sharon, Pa.
April 13	Jellico, Tenn.	June 21	Sturgeon Falls, Ont., Can.	Sept. 6	Leetonia, Ohio
	SUNDAY	June 22	Sudbury, Ont., Can.	Sept. 7	Orrville, Ohio
April 15	Williamsburg, Ky.		SUNDAY		SUNDAY
April 16	London, Ky.	June 24	Perry Sound, Ont., Can.	Sept. 9	Millersburg, Ohio
April 17	Pineville, Ky.	June 25	Orillia, Ont., Can.	Sept. 10	Coshocton, Ohio
April 18	Middlesboro, Ky.	June 26	Lindsay, Ont., Can.	Sept. 11	Lancaster, Ohio
April 19	Pennington, Va.	June 27	Port Hope, Ont., Can.	Sept. 12	Logan, Ohio
April 20	Norton, Va.	June 28	Brighton, Ont., Can.	Sept. 13	Athens, Ohio
	SUNDAY	June 29	Wellington, Ont., Can.	Sept. 14	Parkersburg, W. Va.
April 22	St. Paul, Va.		SUNDAY		SUNDAY
April 23	Cleveland, Va.	July 1	Napanea, Ont., Can.	Sept. 16	Spencer, W. Va.
April 24	Tazewell, Va.	July 2	Brockville, Ont., Can.	Sept. 17	Ravenswood, W. Va.
April 25	Graham, Va.	July 3	Cornwall, Ont., Can.	Sept. 18	Ripley, W. Va.
April 26	Mullens, W. Va.	July 4	Valleyfield, Que., Can.	Sept. 19	Point Pleasant, W. Va.
April 27	Lester, W. Va.	July 5	St. Remi, Que., Can.	Sept. 20	Huntington, W. Va.
	SUNDAY	July 6	St. Hyacinthe, Que., Can.	Sept. 21	Greenup, Ky.
April 29	Page, W. Va.		SUNDAY		SUNDAY
April 30	Smithers, W. Va.	July 8	Victoriaville, Que., Can.	Sept. 23	Vanceburg, Ky.
May 1	Red House Shoals, W. Va.	July 9	Levis, Que., Can.	Sept. 24	Maysville, Ky.
May 2	Gallipolis, Ohio	July 10	Montmagny, Que., Can.	Sept. 25	Flemingsburg, Ky.
May 3	Nelsonville, Ohio	July 11	Ste. Anne, Que., Can.	Sept. 26	Carlisle, Ky.
May 4	New Straitsville, Ohio	July 12	Riviere Du Loup, Que., Can.	Sept. 27	Winchester, Ky.
	SUNDAY	July 13	Rimouski, Que., Can.	Sept. 28	Stanford, Ky.
May 6	Wellston, Ohio		SUNDAY		SUNDAY
May 7	Greenfield, Ohio	July 15	Cambellton, N. B., Can.	Sept. 30	Campbellsville, Ky.
May 8	Hillsboro, Ohio	July 16	New Castle, N. B., Can.	Oct. 1	Munfordsville, Ky.
May 9	Wilmington, Ohio	July 17	Bathurst, N. B., Can.	Oct. 2	Glasgow, Ky.
May 10	Wash. Court House, Ohio	July 18	Petitcodiac, N. B., Can.	Oct. 3	Franklin, Ky.
May 11	Circleville, Ohio	July 19	Amherst, N. S., Can.	Oct. 4	Gallatin, Tenn.
	SUNDAY	July 20	Truro, N. S., Can.	Oct. 5	Franklin, Tenn.
May 13	New Lexington, Ohio		SUNDAY		SUNDAY
May 14	Dresden, Ohio	July 22	Kentville, N. S., Can.	Oct. 7	Mount Pleasant, Tenn.
May 15	New Comerstown, Ohio	July 23	Windsor, N. S., Can.	Oct. 8	Lawrenceburg, Tenn.
May 16	Caldwell, Ohio	July 24	Halifax, N. S., Can.	Oct. 9	Sheffield, Ala.
May 17	Cambridge, Ohio	July 25	New Glasgow, N. S., Can.	Oct. 10	Haleyville, Ala.
May 18	Barnesville, Ohio	July 26	Oxford, N. S., Can.	Oct. 11	Red Bay, Ala.
	SUNDAY	July 27	Dorchester, N. S., Can.	Oct. 12	Corinth, Miss.
May 20	Flushing, Ohio		SUNDAY		SUNDAY
May 21	Canal Dover, Ohio	July 29	Summerside, P.E.I., Can.	Oct. 14	Moscow, Tenn.
May 22	Massillon, Ohio	July 30	Alberton, P.E.I., Can.	Oct. 15	New Augusta, Ark.
May 23	Wooster, Ohio	July 31	Charlottetown, P.E.I., Can.	Oct. 16	Judsonia, Ark.
May 24	Ashland, Ohio	Aug. 1	Charlottetown, P.E.I., Can.	Oct. 17	Bebee, Ark.
May 25	Wadsworth, Ohio	Aug. 2	Montague, P.E.I., Can.	Oct. 18	Benton, Ark.
	SUNDAY	Aug. 3	Souris, P.E.I., Can.	Oct. 19	Malvern, Ark.
May 27	Greenville, Pa.	Aug. 5	Moncton, N. B., Can.		SUNDAY
May 28	Meadville, Pa.				

Oct. 21 ----- Wombee, Ark.
 Oct. 22 ----- Amity, Ark.
 Oct. 23 ----- Gurdon, Ark.
 Oct. 24 ----- Prescott, Ark.
 Oct. 25 ----- De Kalb, Texas
 Oct. 26 ----- Blossom, Texas

SUNDAY

Oct. 28 ----- Honey Grove, Texas
 Oct. 29 ----- Wolfe City, Texas
 Oct. 30 ----- Farmersville, Texas
 Oct. 31 ----- Emory, Texas
 Nov. 1 ----- Mineola, Texas
 Nov. 2 ----- Jacksonville, Texas

SUNDAY

Nov. 4 ----- Crockett, Texas
 Nov. 5 ----- Henderson, Texas
 Nov. 6 ----- Jennett, Texas
 Nov. 7 ----- Calvert, Texas
 Nov. 8 ----- Marlin, Texas
 Nov. 9 ----- Navasota, Texas

SUNDAY

Nov. 11 ----- Somerville, Texas
 Nov. 12 ----- Conroe, Texas
 Nov. 13 ----- Huntsville, Texas
 Nov. 14 ----- Trinity, Texas
 Nov. 15 ----- Groveton, Texas
 Nov. 16 ----- Lufkin, Texas

SUNDAY

Nov. 18 ----- Rusk, Texas
 Nov. 19 ----- Athens, Texas
 Nov. 20 ----- Kaufman, Texas
 Nov. 21 ----- Ennis, Texas
 Nov. 22 ----- Cooper, Texas
 Nov. 23 ----- Commerce, Texas

SUNDAY

Nov. 25 ----- Mount Vernon, Texas
 Nov. 26 ----- Gilmer, Texas
 Nov. 27 ----- Winnsboro, Texas
 Nov. 28 ----- Daingerfield, Texas
 Nov. 29 ----- Jefferson, Texas
 Nov. 30 ----- Atlanta, Texas

SUNDAY

Dec. 2 ----- Vivian, La.
 (End of Season)

Winter Quarters . . . Shreveport, La.

MONTGOMERY QUEEN'S CALIFORNIA CIRCUS PARADE 1877

Golden Band Chariot; Great Pacific, Enid's British Cornet Band. Ten black horses with silver plated English harness hitched.

Mounted Knights & Ladies, chime bells on each horse.

Elephants in silver harness.

The Silver Car of Aberon.

Open cage wagon of performing tigers.

Tab. Car of Liberty, living figures of the Army, Navy, Peace & Justice, drawn by ten white horses.

Continental Soldiers mounted.

Open cage wagon of lions.

The Golden Car of the Conqueror, drawn by team of ten camels.

Open cage wagon of hyenas.

Demonstration tab. car, drawn by twelve Shetland ponies.

Line of animal cages.

Chariots.

Clowns.

Calliope.

DO YOU REMEMBER ? ? ?

Contributed by Bob Taber

How the Billboard in January 1905 announced that James A. Bailey had bought the Forepaugh-Sells show for \$150,000 at Columbus, Ohio, on January 10? He sold a half interest immediately to the Ringling Bros.

At Geneva, Ohio on January 12, Wm. P. Hall became owner of the Walter L. Main Circus? Consideration \$120,000. In the fall of 1904 Hall had purchased the Harris Nickel Plate Shows.

The partnership existing between John T. Welsh and Colonel M. H. Welsh had been dissolved Dec. 24, 1904? The show was to continue under the management of John Walsh, with winter quarters at Lancaster, Pennsylvania.

McCaddon's Great International Shows advertised for sober, reliable experienced help?

The Forepaugh-Sells Bros. Enormous Shows United, with James A. Bailey and the Ringling Bros. as equal owners, wanted people in all branches of the circus business, for a big show enterprise of the highest magnitude, now being re-organized, re-modeled, re-built, and equipped to conform to the lofty standards of its proprietors?

John H. Sparks Shows wanted a bar act, strong acrobatic act and a feature act? The show was at Jacksonville, Fla.

W. U. Montgomery of Boone, Iowa, wanted for The Great Texas Bill Wild West, Indian Museum, Mexican Hippodrome and World's Best Rough Riders, people for the main performance, concert, and side show?

The Carl Hagenbeck Trained Animal Show wanted novel acts for the side

show? No freaks. Proposition was invited for a small down town show or black top.

Geo. W. Hall, Jr. of Evansville, Wisconsin, wanted for the Geo. W. Hall's circus and menagerie, people in all branches except riders? They advertised for sale a 45 foot baggage car that had been used on the advance.

Wm. Merric c/o Shipp's Winter Circus (indoors) wanted 50 musicians for a long season in Europe? "No Parades."

The Hobson Wagon Show advertised for musicians (\$8 limit and expenses) good funny singing Clown; lady with snakes for sideshow? Capt. C. D. Hobson, Texarkana, Arkansas.

Fred Hutchinson left after the Columbus sale to return to the Buffalo Bill Show in quarters at Stoke-on-Trent, England?

The Mollie Bailey show was in quarters at Houston, Texas?

PLEASE NOTE

The President will be away from Columbus from April 10th to about May 10th, so there will be a delay in answering CHS mail, during this period.

BANDWAGON Copies Available

July 1951	March 1953	June 1954	Jan.-Feb. 1956
August 1951	May 1953	August-Sept. 1954	March-April 1956
Christmas 1951	June 1953	October 1954	May-June 1956
	July 1953	Christmas 1954	July 1956
January 1952	October 1953		August 1956
February 1952	Christmas 1953	March 1955	Sept. 1956
March 1952		April 1955	Conv. Brochure
April-May 1952	January 1954	June 1955	Christmas 1956
August 1952	February 1954	Sept.-Oct. 1955	
September 1952	March 1954	Christmas 1955	February 1957
Christmas 1952	April-May 1954		

New Larger Size Volume 1

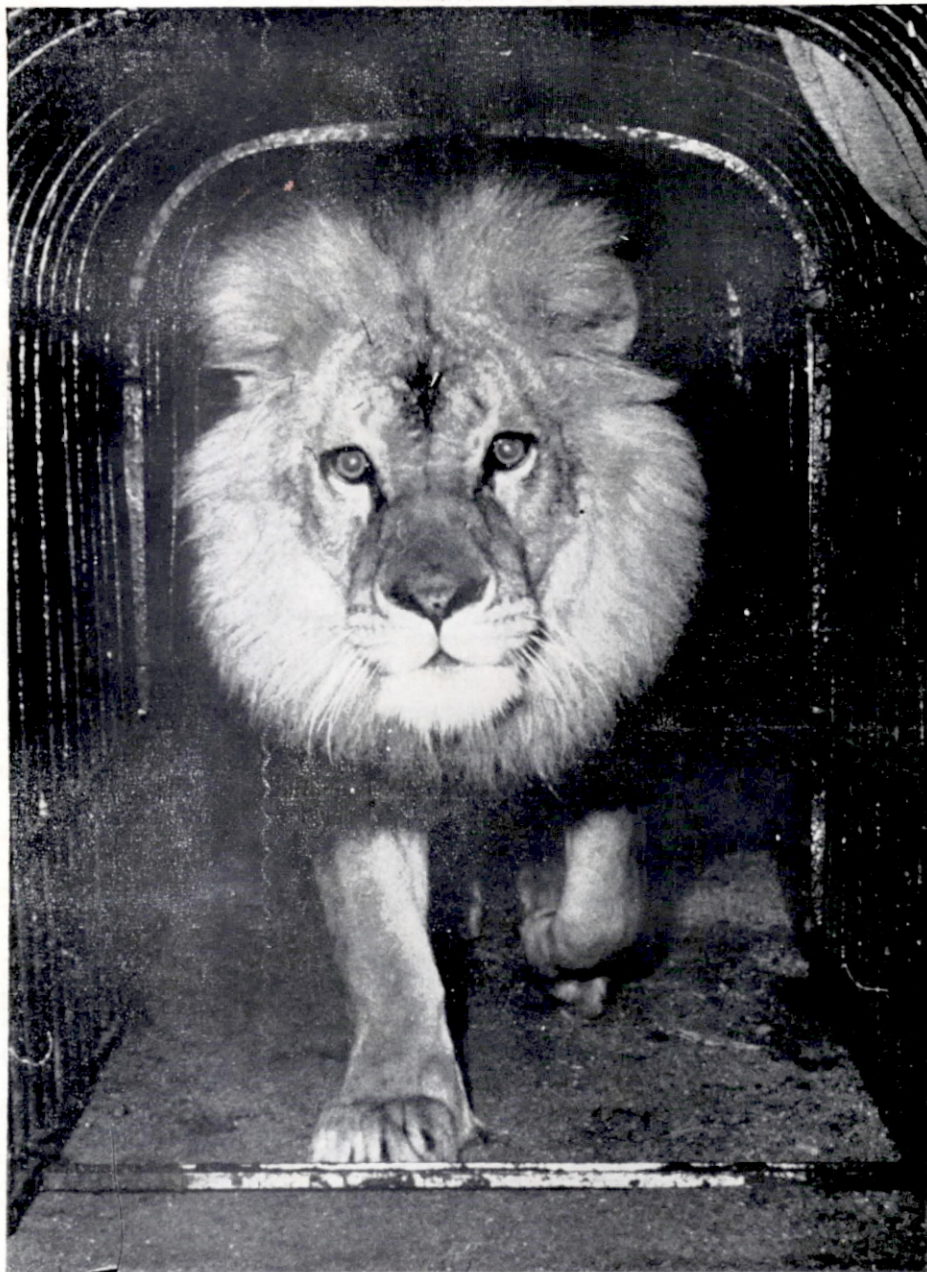
May-June 1957	August 1957	November 1957
July 1957	Sept.-Oct. 1957	Christmas 1957

25¢ each to cover printing and mailing

Special rates any five for \$1.00

Make checks payable to the BANDWAGON,
Box 235, Richmond, Indiana

Some "Bandwagons" published before this listing, may be obtained from Harry Simpson, Camden, Ohio.



ISN'T HE A BEAUTY?

The above photo was published a few weeks ago in "Deutsche Circus-Zeitung." We thought it one of the best of its type we have seen, and have received permission to publish it in the Bandwagon, through the courtesy of D. W. Dyserinck, Vice-President of Gesellschaft Der Circusfreunde in Deutschland e.V., who also took the photo.

The lion belonged to Circus Knie, Rapperswil, Switzerland. It has been tamed by Mr. Voit Trubka. Since November 1957 the animal belongs to the French Circus Amar. Our member, Fritz Dillenberg, of Berlin, was kind enough to secure the use of this photo for CHS.